

I. Existential Analysis in A Draft - Regression and Progression as Structures of Analysis in Literature

First there is A Draft, which is a number of intersections called world criticism, jazz criticism, or ensemble analysis, even Zurich Style Debates, and process in Whitehead, with a number of other intersections allied to called world analysis, or even historical analysis and historical materialism, with a scientific diagram process on generic diagrams, and science as a logic of a world in its cover image covering working class histories in Argentina between 1965-72 as an instantiation.

All of this in A Draft including styles of film criticism explored in Developing a Process, and styles of American-style literary criticism and cinema criticism or historical materialism and history, is then a further analysis in A Draft.

All of this then is the conceptualism of Time and Existence, as the existential dimension of A Draft, its materialism in a militant who is the thinking subject that then spends time, with a profession as a professional revolutionary, who then has the task charged with heroism, to be towards a revolution, or even is Dasein or being-there, explored in a tenor of psychoanalysis.

Psychoanalysis then has three major forms - Spanish psychoanalysis linked to sexual difference, sex and sexuality, with French psychoanalysis linked to developments of creative Piaget type emergent self and Zurich style debating merged with symbolic analysis of society and its topos and theoretical constructions including science diagrams, and even finally Freud-Time and Existence - a mode of militant professionalism in handling the case, with other forms of creative psychoanalysis, which induces a triad mother-father-son shifted to Zhuang-Zhi type formulations of psychosis as happiness in the sense of a creative psychosis or peripetea.

All of this then mediates to syntheses between the major and minor works of say Monadology in Benjamin, or possible constructions of singular inventions, even a synthesis with psychoanalysis and world criticism, or finally between phenomenological or existential awareness and social structure with the term figurative existence. The synthesis produces the term dialectical historical analysis and sociological phenomenology, for instance when on observes a classification of workers in a labour market linked to a objective clothing market and syntheses this with dialectical historical analysis and calls it a dialectical fact that workers correspond to clothing stores, and this then produces a trope.

After all of this regression and progression, one arrives at literature - the many works of literature, from The Delicate Sound of 1971 to Progress, or Youth and Speed, all of which structures the regression to theory and its progress around literary titles and works, especially Progress as an integration of all aspects.

Existential analysis then ensues, with all its forms world criticism and existential analysis and theological fragments, which then ensues existentialism or existential dialectics - for instance that a man wearing his clothes in the morning while getting ready for work is important to become an element of world style analysis, which argues that an existential fact is a world of meanings, such as the morning, where he is getting ready, corroborates to a temporal index of a routine, that means we are all part of existential totalisation - this process has the abstraction, a world meanings in the literature of say Latin Quarters in Paris 1961, which is existentialism of waking up at early mornings that creates a world abstraction, this is existence, and can become a world, a simple daily world.

II. Literature and Forcing into a Declination with Existentialism

It means therefore that all the literatures are aligned to Progress, which means all regressions are aligned to progress. It means that one is progressive with Sirohian literature, and regressive with his theoretical works.

A man who is spending time in a room reading a novel in the evening, is finally the progress of the theory of worlds, in a unity of progression and regression one unites I and II, and finds that the theory of world analysis is then depicted in the novel Dance and History, which then is the existential analytic of a group of people who dance in a theological tradition, all of which unites I and II to the fact - Dance and History or the mediation of the

simple act with its world significance, that we are now in Spanish psychoanalysis where to dance is the ability to exist in an intermundus of Epicurus, where we are divine.